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## Dr. HANS RICHTER.

Foremost among the titans of the orchestral platform to-day, says *The Montreal Age*, stands Dr. Hans Richter. Occupying, as he does, the position of director of this year's great Bayreuth festival, it seems eminently fitting just at this time to cast a retrospective over Dr. Richter's history, and note the successive steps that have brought him into his present prominence.

Hans Richter was born in 1843—a little over half a century ago—in Raab, Hungary. By nationality, therefore, as well as by temperament, he may justly lay claim to kinship with some of the greatest and most brilliant musical geniuses the world has known. Accustomed from earliest infancy to musical home surroundings, for his father, an excellent organist, occupied a position as cathedral organist, the child rapidly developed talent of a high order. Already at a very early age young Richter was looked upon as a boy of wonderful artistic promise and his talent was carefully fostered and encouraged by his father, to whose early tutelage he has always looked back with an almost reverential affection. But hardly had he reached his tenth year when the good man died, and, thrown practically alone upon the world, the boy began to search for some method of bread-winning. He finally found a post as chorist at the Imperial Chapel at Vienna, where he remained until, at fifteen, the Vienna Conservatory accepted him as a pupil in the violin department.

To the study of this most fascinating of instruments young Richter gave himself up completely for quite a period of time and with unbounded ardor and enthusiasm. His ambition was to secure for himself a place in the ranks of the celebrated Imperial Orchestra. Unfortunately for himself, however, vacancies in the violinists' row were few and far between, and he began to realize that, if he

wished to enter the orchestra at all, it must be through some other ingress. Accordingly he abandoned, temperately, the prince of stringed instruments, and, with the same zeal that he had shown in his former studies, took up the study of the horn. His proficiency as an executant on this instrument was merely a matter of time, and the end of the summer of 1863 saw him at last seated among the brasses of the Austrian capital's greatest orchestra.

Who shall say what were the dreams that chased each other through the young artist's fancy as he sat there, night after night, over his scores, slowly but surely laying the foundation for the great orchestral talents he was later to display? One day Franz Lechner gave him a letter to Wagner, and from that hour on his fortunes were linked with those of the great poet-musician of Germany.

Wagner was then living in Switzerland, and it was in Lucerne that he entrusted to Richter the superintendence of the publication of "Die Meistersinger." The work attracted such attention that he was made director of the chorus at Mnnich. Later, he went to Paris and Brussels, and in the latter capital conducted on the opening night of "Lohengrin."

Returning about 1870 to Lucerne, he there superintended the publication of the master's "King des Nibelungen," and the work once finished, went to Pesth as director of the National Theatre, thence later to Vienna, where in 1875 he was offered the baton at the Imperial Opera, a post of honor that he has held up to the present time.

From the year 1876, however, dates Dr. Richter's introduction to the musical world at large. It was in 1876 that, at Wagner's express desire, he conducted the first Bayreuth festival. His success was instantaneous, and to this day his name is indelibly associated with these great feasts of German music. London and the continental capitals have all, at dif-

ferent times, welcomed him with open arms, and he stands to-day *facile princeps* among living conductors, in the interpretation of the great classics of orchestral literature.

Mlle. Louise Nikita, who refused to marry a Persian prince, and change her nationality, has returned to Paris to re-enter in a new creation at the Opéra Comique, after a series of triumphs in Germany, Austria, and Switzerland. That the dainty American nightingale is one of the prettiest of our musical celebrities in Europe is a fact as positive as it is true that she is a leaflet on one of the branches of the family tree of Daniel Boone of Kentucky, and was born at Washington, D. C., in 1873, and educated under the personal instruction of Charles Gounod, Ambroise Thomas, Jules Massenet, M. Le Roy, and Maurice Strakos, who transformed Mrs. Nellie Armstrong into the present Mme. Melba.

Mlle. Nikita speaks and writes no less than seven languages; is an excellent portrait painter, a talented pianist, a regular contributor to the literary page of the *Presse* as Vienna's first-rate billiard player, and a daring bicyclist. She has never tasted champagne nor smoked a cigarette; has traveled all over Europe and the continent several times; and besides holding the title of court singer to the Duke of Sax-Coburg-Gotha, she has been decorated by three kings, and awarded gold and silver medals by German, French and Russian institutions of learning.

Her vocalization is said to equal that of Mme. Melba, and in that which pertains to the dramatic art, the American diva is superior. Massenet has recently declared that "whatever Mlle. Nikita undertakes to interpret is accomplished so naturally that her personal individuality is lost in the idealism of her portrayal."

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THOMAS M. HYLAND, . . . EDITOR.

JULY, 1896.

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## THE MCKINLEY SONG.

One of the special features of the Republican National Convention held in this city was the singing by the delegates, upon the nomination of McKinley, of "The McKinley Song." The song appeared in the Review, and it is conceded that the best contribution to campaign music that has been issued in years. The song has received the official endorsement of the great Republican leaders, and will soon be played by every hand in the country, and will be their standard-bearer for the campaign. A copy will be mailed by Kunkel Brothers, the publishers, upon receipt of twenty cents.

## MME. CLARA SCHUMANN.

Clara Josephine Wieck Schumann, whose death occurred at Frankfurt-on-the-Maine, was one of the greatest exponents of the pianoforte the world has ever seen.

She was the daughter of Frederick Wieck, and was born at Leipzig on the 13th of September, 1819. From infancy, says *Musical Age*, she exhibited signs of wonderful musical talent, which was developed by her father, himself a musician of vast learning and ability. In October, 1838, when in her ninth year, she made her public appearance at a concert given by Miss Pertbaler, and played with Emilie Reinhold in Kalkbrenner's four-hand variations on the march from "Moses." Her remarkable talent attracted much critical comment and admiration.

She gave her first concert at the Gewandhaus in November, 1830, when she was just entering her twelfth year, and her performance was pronounced by the critics to be the equal in brilliancy of style to those of the great pianists of the day. Soon after she went to Weimar, Cassel, and Frankfurt, and in the Spring of 1832 to Paris, where she gave a successful concert.

From this time forward, 1832, her name appeared regularly at the famous subscription concerts given at the Gewandhaus at Leipzig, and in November of that year she played with Mendelssohn and Raskemann in Bach's triple concerto in D minor. In 1830

she made her first visit to Vienna, where she played with remarkable success. It was in 1836 that she became engaged to Robert Schumann, but it was only after a long and romantic courtship that they were married in 1840. For eighteen months after that event she remained in Leipzig, performing frequently. In December, 1841, she demonstrated her powers in romantic music by playing with Liszt in a piece of his for two pianos. Later she visited Hamburg with her husband and then made a trip alone to Copenhagen.

In 1844 Schumann's health began to fail, and they were compelled to move to Dresden, where the pair remained until 1850. During this period she devoted herself to the care of her husband, and to bringing out his music, much of which owed its first reputation to her.

She accompanied her husband on a trip to St. Petersburg in 1846, and in returning met Jenny Lind in Vienna, and the two great female artists appeared together at a concert in that city. Then for many weary months her life was one of great domestic care and trial, owing to the feeble condition of her husband's health, the gradual failure of his mental powers, and the suicidal tendencies which he exhibited. It was just before his death in 1856 that she made her first trip to London, where she achieved a most brilliant critical triumph. After her husband's death she lived for some years in Berlin, her mother, but in 1858 removed to Baden Baden.

She again visited England in 1865 and 1867, and received the Victoria annual award in 1867. The position of principal teacher of the pianoforte in the conservatory at Frankfurt was offered to her in 1878, and she taught there with great results for a number of years. Her last professional appearance in England was made about ten years ago, when she was still in the fullest possession of her extraordinary powers.

Clara Schumann's playing evinced remarkable powers of technique and a most unusual originality of interpretation. Her repertoire was very large, extending from Bach and Bach to Brahms, Chopin and Liszt. Her finest sympathies, however, were always enlisted in the interpretation of the works of the husband to whom she was so entirely devoted.

The past season has been a hard one with music teachers, says the *Musical Age*, especially those humble members of the craft who have not as yet gained a foothold and cannot as yet exact heavy prices for tuition.

Throughout the country the year has been one of general business depression, marked on the part of all good business men by system of enforced economy. "Business is bad and papa has had me stop my music lessons," has been what many a teacher has heard in the course of the past year.

In moving about among the various musical instructors, however, one cannot but notice that there were few who conducted the annual examinations for the Fall. The summer terms at the various conservatories are being well attended, and there seems to be every indication that the season of 1896-97 will prove far better, far more remunerative and satisfactory than one might have been led to believe a few months ago.

Wm. H. Sherwood has been busy the past month filling engagements at Marietta and Appleton, Wis. St. Mary's School, Knoxville, Ill., Wells College, Aurora, N. Y., and Toronto Conservatory, Can. He has been engaged for the summer at Chattanooga, Tenn., where he played for the Michigan State Music Teachers' Convention, and at Galesburg, for the Illinois State Music Teachers' Convention. He has been engaged for the summer at Chattanooga, N. Y. Mr. Sherwood will continue another year in his position of director of the piano department of the Chicago Conservatory.

## CITY NOTES.

A musical was given at Temple Israel on the 7th ult. The programme included numbers by Mr. Alfred G. Rolyan, Miss Jessie Ringen, Mrs. Ora Pearson, Mr. Sidney Schiele and selections from Gounod's "Redemption," by Bethia Choir and chorus of 100 voices, under the direction of Mr. F. S. Sager.

A recital was given by the students in composition of E. R. Kroeger at the Conservatorium, 2681 Olive St., on the 30th ult. The programme included numbers by Wm. D. Armstrong, F. Marion Kaleson, E. A. Schuler, George Towner, Noble, Bernice Crumb, Agnes Higgins, Manie Nash, Alice Hellmers, Anna Thrander, Walter W. Stockhoff and Paul Mori.

Dr. William H. Pilcher, organist of the Second Baptist Church of this city, gave two piano recitals recently at Mt. Vernon, Ill., in which he was admirably assisted by his pupils. One of the features of the programmes was the "American Girl's March," by Kunkel, played as an octette and a duet.

A Grand Concert was given for the benefit of the cyclone sufferers at the Grand Opera House on the 5th ult. by the faculty of the College of Music of Forest Park University, assisted by Messrs. Charles Kunkel, Wm. M. Porteous and P. G. Anton, Jr. Among the principal features were the piano solos Wm. Tell Overton, by Melnotte, and "Pegasus Gallop," by Schotte, played by Messrs. Charles Kunkel and E. R. Kroeger, and the piano solos "Rance of the Elves," by Kroeger, and "Sprite of the Wind," by Jean Paul.

At Strassberger's Conservatory of Music the graduation recital of Miss Louis Vogt was given on the 7th ult. Miss Vogt, who is the first graduate of this institution, was admirably assisted by Miss Mary N. Berry, soprano, L. L. Scherer, 1st violin, V. J. P. Nemours, 2nd violin, Louis Mayer, viola, P. G. Anton, alto, and Louis Conrath, pianist. The splendid audience that gathered to hear Miss Vogt has accorded a special vote of appreciation to the most finished and artistic character. Miss Vogt is a pupil of Louis Conrath, the well known pianist composer, and her recital was showered with bouquets. The diploma of the institution was presented by the director, Clemens Strassberger, who complimented the graduate and her teacher in his happiest manner.

J. K. Paine, professor of music at Ha' vard, does not believe in national music, but two composers, Grieg and Dvorak, in his opinion, having succeeded in localizing music without detriment to the value of their productions. "It is hardly possible," he says, "that we may at some time have a representative American school, but I doubt it very much. The time for such a thing is past. We have not now a national but an international music, and it makes no difference whether I come here or in St. Petersburg, so long as I express myself in my own way."

Guide Musical gives the following anecdote of Hans von Bulow, who conducted the orchestra at Saint Gell. In this orchestra there were two bassoons who were not certain about their entries. Von Bulow said about them, "when they had nothing to play I was in mortal agony lest they should come in at an inopportune moment, and all the time I kept signalling them not to play. When on the other hand, they had to make their entry, I had all the difficulty in the world to explain to them, by the same signals, that they were to play. When on the other hand, they had to make their entry, I had all the difficulty in the world to explain to them, by the same signals, that they were to play. When on the other hand, they had to make their entry, I had all the difficulty in the world to explain to them, by the same signals, that they were to play. When on the other hand, they had to make their entry, I had all the difficulty in the world to explain to them, by the same signals, that they were to play."

Miss Alice E. Harrison, one of Des Moines' most talented young musicians, has been appointed organist and pianist for the meeting of the Young People's Society of the United Brethren Church, which will call about 500 delegates together. Miss Harrison has also evinced talent in other directions, her article on Palestrinski, published in a Des Moines journal, proving her possessed of special talent for

literary work. Miss Harrison has a bright future before her.

Miss Wilhelmine Trenchery, the well known teacher of Alto, gave a concert there recently for the benefit of the Unitarian Church. Miss Trenchery was ably seconded by her pupils. The concert was a great success and the admirable playing of her pupils highly complimented by the local press.

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# Eolian Whispers.

Mazurka Caprice.

Charles Auchester Op. 31.

*Allegretto* ♩ - 132.

8

*pp*

*simili.*

*ppp*

*simili.*

8

655-7 Ped.

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*Con eleganza.*

[illegible]

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in G major (one sharp) and includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The bass line consists of chords. The score includes a repeat sign and a "res." (respite) marking.

Ped. ☆ Ped. Ped. ☆ Ped. Ped. ☆ Ped. Ped. ☆ Ped. Ped. ☆ Ped.

*Giocoso.*

*Giocoso.*

*Ped.* *1/2 Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped. Ped. ♪ Ped. Ped. Ped. ♪ Ped.



First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and slurs. Pedal markings are present below the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and slurs. Pedal markings are present below the bass staff.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and slurs. Pedal markings are present below the bass staff. The word "cres." is written above the staff in measure 10.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and slurs. Pedal markings are present below the bass staff. The word "cantabile" is written above the staff in measure 13.

*dolce*

8 7

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8 ad lib. 1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*Cantabile*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*cren.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Pedal markings: Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped. Ped. ♪ Ped. Ped. ♪ Ped.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped. ♪ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped. Cresc. *Ad*

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped. Ped. Ped. Ped. Ped. Ped. Ped. *Ad* Ped.

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Pedal markings: Ped., \* Ped. Ped., \* Ped., \* Ped.

Second system of musical notation. Treble and bass staves. Pedal markings: \* Ped. Ped., \* Ped., \* Ped., \* Ped.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., \* Ped., \* Ped., \* Ped. Ped. The word "CRESC." is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings: \* Ped., \* Ped., \* Ped., \* Ped., \* Ped. Fingerings are indicated with numbers 1-5 above the notes.

Fifth system of musical notation. Treble and bass staves. Pedal markings: \* Ped. The system concludes with a double bar line. The page number "655 - 7" is printed below the staff.

# VIER HUMORESKEN.

**I**

E. R. Kroeger.

*Allegro.*  $\text{♩} = 100.$

[illegible]



First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling marks.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings, "riten." marking, and "mf" dynamic.

*a tempo.*

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings, "or" markings, and "mf" dynamic.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and "f" dynamic.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and "f" dynamic.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and "f" dynamic.

# LEAVES AND FLOWERS.

3

## 24 Picturesque Studies.

Notes and Chords marked with an arrow,  
 must be struck with the wrist.

### PRELUDE.

Ascher - Bülow.

Allegro brillante. ♩ = 112

1.

The musical score consists of six systems, each with a piano (treble) and bass (bass) staff. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegro brillante' with a quarter note equal to 112 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. Specific markings include 'cres.' (crescendo) and 'Ped.' (pedal) in the fourth system. The first system is marked with a '1.' and a 'f' (forte) dynamic. The score concludes with a final cadence in the sixth system.

1445 - 29

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## THE MERRY GONDOLIER.

## BARCAROLLE.

Moderato. ♩ = 84.

21. *mf* *dolce.*

*stacc.*

*sf* *dim.* *dolce.* *a tempo.*

*cresc.*

1945 - 29



# TO THE CIRCUS. GALOP.

Vivo.  $\text{♩} = 138$ .

24.

dim.

f

cres.

Ped.

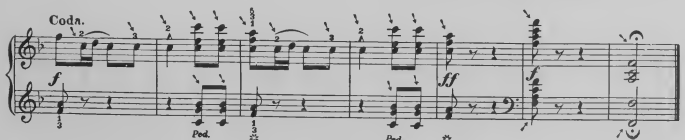
f

mf

Ped.



Repeat from the beginning to  $\text{ff}$  then close with Coda



# BARCELONA

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski. Op. 12. N° 3.

Secondo.

Con moto.  $\text{♩} = 80$ .

1 2 3 4 5 6 7 8

un poco più

1 2 3 4 5 6

1401 - 4

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# BARCELONA.

3

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op 12. N° 3.

Primo.

Con moto.  $\text{♩} = 80$ .

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The tempo is marked 'Con moto' with a quarter note equal to 80 beats per minute. The score is divided into five systems. The piano part (left hand) is characterized by a consistent eighth-note accompaniment, often with a low pedal point. The right hand part features complex melodic patterns, including numerous triplets and sixteenth-note runs. Pedal markings ('Ped.') are placed below the piano part at the start of measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 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791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 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3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 40



The musical score consists of seven systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Pedal markings (Ped.) are placed below the bass staff of each system. The piece is in a key with two sharps (F# and C#).

System 1: Treble staff has a series of eighth-note runs. Bass staff has a simple accompaniment. Dynamic markings include *f* and *pp*. Pedal markings are present.

System 2: Treble staff continues with eighth-note runs. Bass staff has a simple accompaniment. Dynamic markings include *cres.* and *f*. Pedal markings are present.

System 3: Treble staff continues with eighth-note runs. Bass staff has a simple accompaniment. Dynamic markings include *cres. poco a poco* and *pp*. Pedal markings are present.

System 4: Treble staff continues with eighth-note runs. Bass staff has a simple accompaniment. Dynamic markings include *cres.* and *cantabile.*. Pedal markings are present.

System 5: Treble staff continues with eighth-note runs. Bass staff has a simple accompaniment. Dynamic markings include *mf* and *f*. Pedal markings are present.

System 6: Treble staff continues with eighth-note runs. Bass staff has a simple accompaniment. Dynamic markings include *f* and *mf*. Pedal markings are present.

System 7: Treble staff continues with eighth-note runs. Bass staff has a simple accompaniment. Dynamic markings include *mf* and *f*. Pedal markings are present.

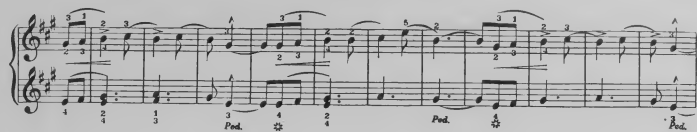
**Secondo.**

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody is written in the upper staff, and the accompaniment is written in the lower staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a series of eighth and sixteenth notes, with some rests. The score is written in a simple, handwritten style.

[illegible]

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also performance instructions like 'Ped.' (pedal) and '1', '2' indicating fingerings.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time, with a key signature of one sharp (F#). The vocal melody is in 4/4 time, with a key signature of one sharp (F#). The piano introduction consists of a series of chords and single notes, with a 'Ped.' (pedal) marking. The vocal melody is a simple, catchy tune, with lyrics written below the notes. The score is written on a grand staff with a treble and bass clef.



## Secondo.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of chords, some marked with fingerings 1, 2, 3, 4, 5. The lower staff is in bass clef with a key signature of two sharps. It contains a series of chords, some marked with fingerings 1, 2, 3, 4, 5. The first measure of the lower staff is marked *mf cresc.*. The system ends with a *Ped.* (pedal) instruction and a star symbol.

Second system of musical notation. The upper staff continues the chordal sequence. The lower staff continues the chordal sequence. The system ends with a *Ped.* (pedal) instruction and a star symbol.

Third system of musical notation. The upper staff continues the chordal sequence. The lower staff continues the chordal sequence. The system ends with a *Ped.* (pedal) instruction and a star symbol.

Fourth system of musical notation. The upper staff continues the chordal sequence. The lower staff continues the chordal sequence. The system ends with a *Ped.* (pedal) instruction and a star symbol.

Fifth system of musical notation. The upper staff continues the chordal sequence. The lower staff continues the chordal sequence. The system ends with a *Ped.* (pedal) instruction and a star symbol.



# SONG OF THE SHEPHERD.

19

Allegretto  $\text{♩}$  120.

16.

# ONWARD DARLING!

3

(AUF ZUR FAHRT!)

Poem by H. Hartmann.

Moritz Moszkowski.

Moderato. ♩ = 100.

2. Hei, wie geht es links und glatt,  
1. Ab - schied schlägt die Glo - cke schon,

1. Hark, the ..... clock! It sounds de - part!  
2. Hey, how ..... firm their seat - re - mains,

2. Wo das Glück die Zü - gel hat! Frost und Sturm und Blüth' und Mai Sie  
1. Drau - ssen klingt der Schel - len Ton, Rap - pe stampft in Schnee und Eis, Des

1. Mer - ry ..... sleigh - bells spright - ly start;  
2. When For - tu - na guides the reins! Sol, the cour - ser prompt to go With  
Storm and frost and bloom and May They

2. zie - hen wie im Traum vor - bei; Hier ein Hü - gel, Kreu - ze dort,  
1. Hin - meis Flo - cken tau - meln leis, Her - ze pocht und Au - ge glänzt,

1. great im - pa - tience paws the snow. Dar - ling ..... thou my hap - pi - ness,  
2. pass like emp - ty dreams a - way. Here a cross and their a mound,

2. Fal - be ..... Blü - ter rau - schen fort, Hin - ten ..... dehnt sich göt - lich hold Er -  
 1. Stir - ne ..... strah - let myrt - um - kränzt, Bräu - ti - gam mahnt weich und zart: Nun

1. Myr - tles .... do thy locks ca - ress, Pro - mise of a pa - ra - dise Is  
 2. With - er'd ..... leaves and dust a - round, An - gels gra - cious hands un - fold The

2. inn - er - ung wie A - bend - gold. Wei - ter gehts in snel - tem Trab  
 1. auf, mein Mäd - chen, auf zur Fahrt! Nah dem ers - ten Mei - len - stein

1. writ - ten in thy lu - cid eyes: Near the mile - stone gray with age  
 2. mem - o - ry, a hue of gold. Up the hill with stea - dy ..... gait,

2. Hü - gel - an und steil berg ..... ab, O - den lags wie Son - nen - schein, Der  
 1. Ragt ein Kirch - lein schlicht und ..... klein; Ei - nes Pries - ters rei - ne Hand Sie

1. Tow'rs a tem - ple high a ..... bove. There will this our pil - grim - age At -  
 2. Down, the steps ac - cel - er - ate. On the top a crown of .... light, Be -



2. Wir la - chen.... dich ver - ei - nigt aus

1. Wir la - chen.... glück - lich ich und du



1. But you and... I we laugh at him.

2. But you and.... I we laugh at him.



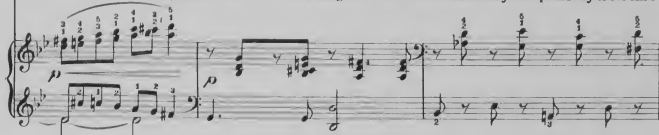
2. Wir la - chen dich ver - ei - nigt aus Wird es dun - kel um uns her, Und

1. Wir la - chen glück - lich ich und du Rasch ge - schlos - sen war der Bund Wie



1. But you and I we laugh at him. Soon the tie is form'd for aye And

2. But you and I we laugh at him. Dark - ness may our path - way cross And



2. drück das Al - ter oft schon schwer,

Schmie - gen wir uns Herz an Herz Und

1. spie - lend sprach das "Ja" der Mund

Sets' dich, sprachst du zu mir fein; Jetzt

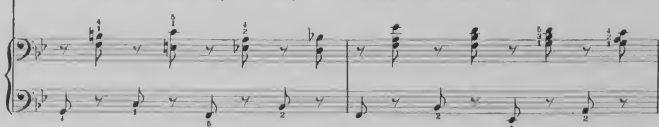


1. we are wed - ded one to day.

On - ward dar - ling side by side, A

2. age bring to us many a loss,

Hearts so true we fear no foe And



2. la - chen ü - a ber Noth ~~und~~ Schmerz.  
1. gehts ins Le - ben frisch hin - ein.

Tra la tra la Wir  
" " " " Es

1. long the path of life we glide. Tra la tra la A.  
2. laugh at grief and laugh at woe. " " " " And

2. Schmie - gen eng ans Herz ans Herz Wir

1.

1. gehts ins Le - ben frisch hin - ein In's Le - ben frisch hin - ein

1. long the....path of life we glide. A - long the path we glide.  
2. laugh at.....grief and laugh at woe. And

Ped. *ff* Ped. *ff*

2.

schmiegen Herz ans Herz Tra la.

laugh at grief and woe. Tra la.

Ped. *ff* Ped. *ff* Ped. *fz*

1450-5

## JULIA'S FAVORITE RONDO.

Notes and chords marked with an arrow ( $\swarrow$ ) must be struck from the wrist.

Carl Sidus, Op. 108,

*Allegretto* ♩ - 108.

878-3







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The graduating exercises commenced at 2:30 o'clock, with an operatic overture on four pianos by twelve young ladies. The salutatory by Miss Rhel Belle Kunkle was followed by the crowding of the graduates with shouts of laurel.

One of the most brilliantly executed numbers was Kunkle's Grand paraphrase of concert, "Vive la République," on four pianos by Misses Olivia, Marie Ghio, Mary Ellen, Marie Louise Fox and Jennie Kelly. "Non Destarim," by Gonnard, a soprano solo, was rendered by Miss Louise Fox, of Fredericktown, Mo., post graduate. A piano solo by Miss McGinnis, one of the graduates, "Rhapsodie d'Aurora" (Op. 73-C, Saint-Saëns). Kunkle's Royal Ed. displayed wonderful power of execution and delicacy of shading and expression. This institution is located in the finest in the West, and is under the excellent charge of Sister Mary Martin.

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